

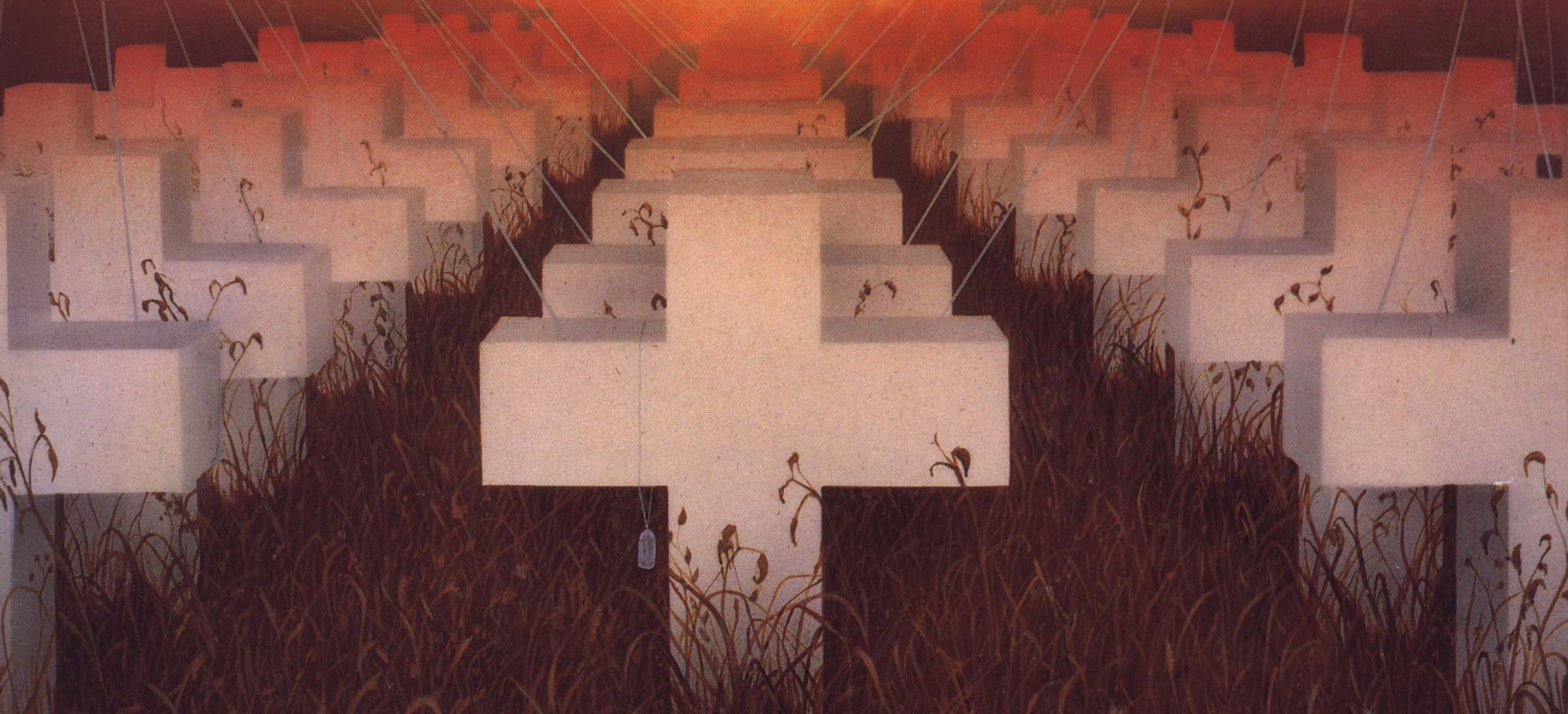
Authorized Edition

guitar
FOR THE PRACTICING MUSICIAN

GUITAR/VOCAL
WITH TABLATURE

MASTER OF PUPPETS

METALLICA



MASTER OF PUPPETS



NOTE FOR NOTE
TRANSCRIPTIONS

METALLICA



MASTER OF PUPPETS

Management: Q Prime Inc.
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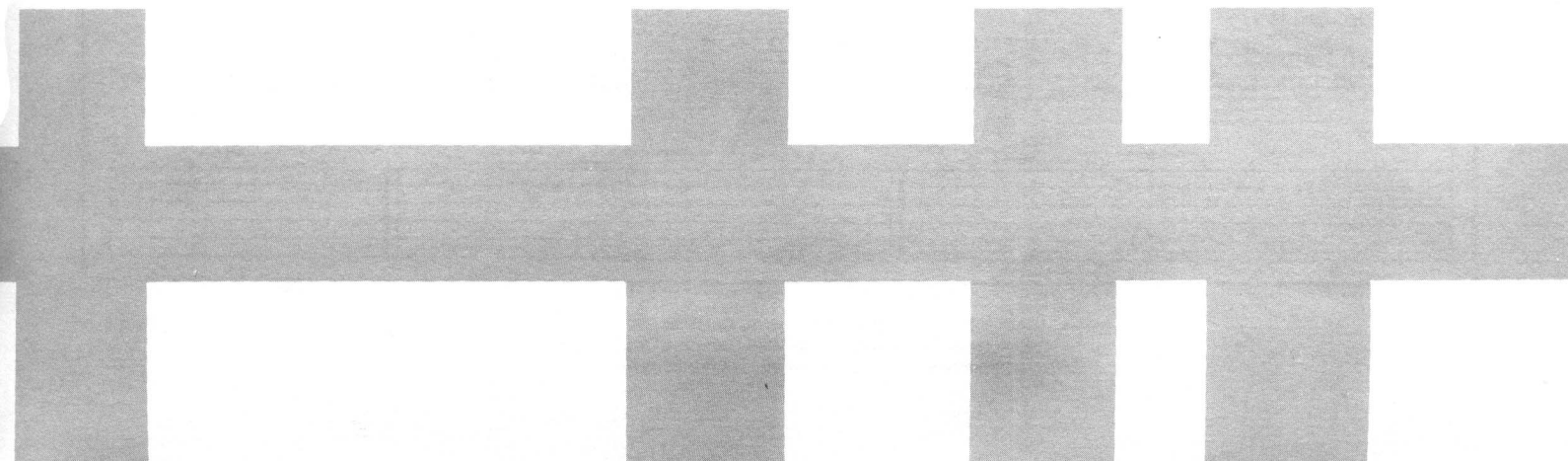
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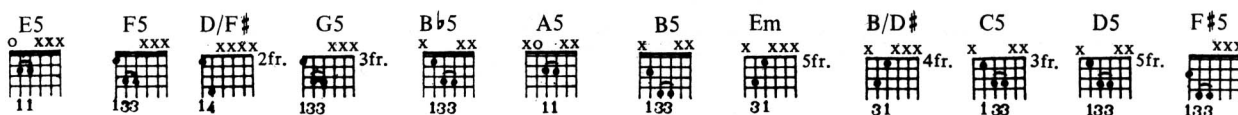
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BATTERY

Words and Music by
James Hetfield and Lars Ulrich



Moderately slow ♩ = 75

Intro

Acous.

gtr. I

Rhy. Fig. 1

Fmaj7

F#m7

G5

E5

Fmaj7

F#m7

G5

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (2nd time add Riff A)

*Acous.

gtr. III

E5

Fmaj7

F#m7

G5

E5

Fmaj7

F#m7

(end Rhy. Fig. 1)

*Gtr. III tacet for 1st 2 bars (1st time only).

w/Riff B

Riff A (Acous. gtr. IV)

Riff B (Elec. gtr. IV)

E5 *sim.* F5 1.2. D/F# G5 3. D/F# G5 E5 B5 G5 B/D#
Gtrs. I & II

Fast ♩ = 190

N.C. (E5)

*Rhy. Fig. 1 (Gtr. I)

Bb5 A5 (E5) Em B/D# Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5

*2nd time Gtr. II doubles Gtr. I

E5 Bb5 A5 E5 Em B/D# Em (E5) Bb5 A5 Bb5 A5 (Both gtrs.) (end Rhy. Fig. 2)

Rhy. Fig. 3

E5 G5 A5 F5 B/D# 1st, 2nd, 3rd Verses w/Rhy. Fig. 2 (1st 4 bars only) (E5) Bb5 A5 (E5) Em B/D#

*Gtr. II doubles Gtr. I whenever possible.

1. Lash - ing out the ac - tion, re - turn - ing the re - ac - tion,
2. Crush - ing all de - ceiv - ers, mash - ing non - be - liev - ers,
3. Cir - cle of de - struc - tion, ham - mer comes crush - ing,

w/Rhy. Fig. 2 (1st 4 bars only)

Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5 (E5) Bb5 A5 (E5) Em B/D#

weak are ripped and torn a - way.
nev - er end - ing po - ten - cy.
pow - er - house of en - er - gy.

Hyp - no - tiz - ing pow - er, crush - ing all that cow - er,
Hun - gry vi' - lence seek - er, feed - ing off the weak - er,
Whip - ping up a fu - ry, dom - i - nat - ing flur - ry,

w/Rhy. Fig. 3

Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5 E5 G5

bat - ter - y is here to stay!
breed - ing on in - san - i - ty!
we cre - ate the bat - ter - y!

Smash - ing through the bound - 'ries, lu - na - cy has found me,

w/Rhy. Fig. 2 (1st 4 bars only)
(E5) Bb5 A5 (E5)

A5 F5 B/D# Em B/D# Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5

can - not stop the bat - ter - y.

w/Rhy. Fig. 3

E5 G5 A5 F5 B/D# (E5) Bb5 A5

Pound - ing out ag - gres - sion turns in - to ob - ses - sion, can - not kill the bat - ter - y!

w/Rhy. Fig. 2 (1st 2 bars only)

Guitar solo

[illegible]

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Cliff Burton

Intro

*Gtr. I

E5

D5

Db5

C

N.C. (Em)

P.M.-

*Gtr. I is doubled by Gtr. II unless notated w/opposite stemming.

N.C. (Em)

Play 4 times

N.C.

P.M

N.C.

P.M.

B5

N.C.

P.M.-

 sl sl *sl.*

w/Fill 1

E5

N.C. (Em)

Rhy. Fig. 1

1st, 2nd, 3rd Verses

Repeat Rhy. Fig. 1 (4 times)

N.C. (Em)

1. End of pas - sion play, — crum - bl - ing — a - way, —
 2. Nee - dle - work — the way, — nev - er you — be - tray, —
 3. Hell is worth — all that, — nat - 'ral hab - i - tat, —

*Cue notes for 2nd verse only.

I'm your source — of self - de - struc - tion.
 life of death — be - com - ing clear - er.
 just a rhyme — with - out — a rea - son.

Veins that pump — with fear, — suck - ing dark - est clear, —
 Pain mo - nop - o - ly, — rit - ual mis - er - y, —
 Nev - er - end - ing maze, — drift on num - bered days, —

lead - ing on — your death's — con - struc - tion.
 chop your break - fast on — a mir - ror.
 now your life — is out — of sea - son.

Fill 1

Young Girl

4/4

P.M.-----

sl.

P.M.-----

2 2 2 2 2 2 2 2 2 4 2 5 3 2 4 2 0 2 2 2 2 2 2 2 2 2

sl.

ded - i - cat - ed to
I will run through you,

sim.

sl.

how I'm killing you. end Rhy. Fig. 1A

now I rule you too.

H H P.M.

(Half time feel)

H H

The musical score for "Come crawling" is presented in three systems. The first system shows the vocal melody in treble clef with lyrics "Come crawl - ing" and guitar accompaniment in treble clef. The second system continues the vocal melody and guitar accompaniment, with piano accompaniment in treble clef. The third system shows the piano accompaniment in bass clef. Chord symbols (E5, D5, E5, C5, B5, D#5, B5) are placed above the vocal staff. Performance markings include "P.M." (Palm Mute) and "H" (Harmonics) for the guitar.

E5 D5 E5 C5 B5 1,2. D#5 B5

(1.) fast - er, _____ o - bey life your
 (2.) mas - ter, _____ your life burns
 (3.) fast - er, _____ o -

P.M.-----4 H P.M.-----4 P.M.-----4 P.M.-----4

*Sing E 2nd time only.

3. N.C. (B) E5 F Chorus E5

bey your mas - ter, mas - ter. Mas - ter of Pup - pets, I'm

Gtr. II

Gtr. I

P.M.-----4

G C5 B5

pull - ing your strings, twist - ing your mind and smash - ing your

P P.M.-----4 P.M.-----4 P.M.-----4

A5 D C5 B

dreams. Blind - ed by me, you can't see a thing,

P.M.-----4 P.M.-----4

E5 D5 C E5

just call my name 'cause I'll hear you scream. Mas - ter,

P.M.-----4 P.M.-----4

F E5 C

mas - ter. Just call my name 'cause I'll hear you scream.

P.M.-----4 P P.M.-----4

2nd time to Coda I 3rd time to Coda II

E5 F N.C.

Mas - ter, mas - ter.

P.M.-----

1. 2. D.S. (2nd verse) al Coda I

B5

sl. sl. sl. sl. sl. sl.

Coda I

♩ F

mas - ter! Mas - ter! Mas - ter!

rit.

2 2
3 3
3 3
1 1

*Vocal repeated by echo device and fades out.

Slower ♩ = 110
Interlude

Em
Gtr. I - Rhy. Fig. 2

D H P Cadd9 Amsus2 B7

Let ring (clean tone)

H P P

0 2 2 0 0 2 3 2 0 2 0 (0) 0 3 0 3 0 2 (0) 2 0 2 0

0 2 2 0 0 2 3 2 0 2 0 (0) 0 3 0 3 0 2 (0) 2 0 2 0

P

Repeat Rhy. Fig. 2

B7/D# Em D Cadd9 Amsus2 B7 B7/D#

Gtr. II

Vol. off *mp* *sim.*

(0) 2 0 2 4 5 2 4 8

w/Rhy. Fig. 2 (2 times)

Em D Cadd9

Gtr. II

Gtr. III *mf*

* 19/22 19 20 20 21 20 17 19 19 19 19 20 17 19 19 15 17 17 17 17 19 15 17 17

† 20 20 21 22 19 19 19 19 22 19 19 19 20 17 17 17 17 20 17 17

*Gtr. II—higher stgs.
Gtr. III—lower stgs.

†TAB number on right represents upstemmed gtr.

Amsus2
8va-

B7

B7/D#

H P 3

H P 3

sl.

17 15 17 15 14 17 16 17 16 17 14 17 17 14 15 17 19 19 20

H P

sl.

Cadd9

Gr. I (use previous voicings)

E5 D5 C5 A5 B5 D#5

Gr. I

(distortion) *f* P.M. Let ring H. P. P.M. P

0 2 2 0 0 2 3 2 0 2 0 3 2 0 0 3 0 3 0 2 0 2 0 2 2 1 2 0 3

P

[illegible]

Repeat Chorus (8 measures)

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5 F#5 G5 F#5 G5

Mas - ter, mas - ter, where's the dreams that I've_ been af - ter? Mas - ter, mas - ter,

F#5 G5 F#5 G5 C#5 F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

prom-ised on - ly lies._ Laugh - ter, laugh - ter, all I hear_ or see_ is laugh - ter.

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

Laugh - ter, laugh - ter, laugh - ing at_ my cries._

16

G

F#

N.C. (Em)

 $8\nu a - \dots$

8va

8va

P

P

sl.

loco

3

3

3

3

P

sl.

17 12 13 12 12 15 12 13 17 19 19 17 17 17 17 15 15 15 14 14 14 14 17 17 17 15 15 15 14 14 14 14 15 15 17

†Pull trem. bar up.

[illegible]

H

8va- - - - -

*Depress & vibrate
bar simultaneously.

B5

The musical score for 'E5' and 'N.C.' consists of two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, starting with a series of eighth notes, followed by a repeat sign, and then a sequence of eighth and sixteenth notes. Below the staff, there are two sets of 'P.M.' (Pedal Markings) indicated by dashed lines and the number 4. The second system is a bass line, also on a single staff, featuring a series of eighth notes, followed by a repeat sign, and then a sequence of eighth and sixteenth notes. Below the staff, there are two sets of 'P.M.' (Pedal Markings) indicated by dashed lines and the number 4. The score is written in a standard musical notation style with a key signature of one sharp and a common time signature.

Gtr. II

First system of guitar notation. The top staff shows a melodic line with a repeat sign and a P.M. (Palm Mute) instruction. The bottom staff shows a bass line with fret numbers: 0 2 3 5 2 3 5 2/5 4 5 2 3 2 2 3 0 2 4 2 0 3 2 0 0 0 0 0 0 0 0.

*TAB number on right represents upstemmed gtr. (Both gtrs.)

Second system of guitar notation. The top staff shows a melodic line with a repeat sign and a P.M. instruction. The bottom staff shows a bass line with fret numbers: 0 2 3 5 2 3 5 2/5 4 5 2 3 2 2 3 0 2 4 2 0 3 2 0 0 0 0 0 0 0 0.

N.C.

Third system of guitar notation. The top staff shows a melodic line with a repeat sign and a P.M. instruction. The bottom staff shows a bass line with fret numbers: 5 4 5 2 5 4 2 4 3 2 0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2.

1.

2.

D.S. (3rd verse) al Coda II

Fourth system of guitar notation. The top staff shows a melodic line with a repeat sign and a P.M. instruction. The bottom staff shows a bass line with fret numbers: 0 1 2 0 1 3 1 0 5 4 0 5 4 0 3 4 5 4 0 5 4 0 3 2 5 4 0 5 4 0 3 2 5 4 0 5 4 0 3 2.

Coda II

(w/Backwards lead gtr.)
N.C. (Em)

Fifth system of guitar notation. The top staff shows a melodic line with a repeat sign and a P.M. instruction. The bottom staff shows a bass line with fret numbers: 0 0 0 0 0 0 0 0 5 7 0 8 7 5 7 0 0 0 0 0 0 0 0 0.

(w/Laughter)

E5

Sixth system of guitar notation. The top staff shows a melodic line with a repeat sign and a P.M. instruction. The bottom staff shows a bass line with fret numbers: 0 3 5 3 5 5 7 0 3 2 0 3 2 0 3 2 4 2 2 0.

Words and Music by
James Hetfield, Lars Ulrich,
and Kirk Hammett

D5 E5

1st, 2nd, 3rd Verses

E5 D5 E5 E(b5) E5 E(#5) D5

1. Mes - sen - ger of fear in sight, dark de - cep - tion kills the light.
2. Crawl - ing cha - os, un - der - ground, cult has sum - moned, twist - ed sound..
3. Not dead which e - ter - nal lie, strang - er e - ons, death may die.

w/Rhy. Fig. 2 (2 times)

(elec.) D#5 E5 Bb5 B5 C5 D5 D#5 E5 Bb5 B5 C5

Hy - brid chil - dren watch
Out from ru - ins once
Drain you of your san -

w/Rhy. Fig. 1
(acous.)

D5 E5 E(b5) E5 E(#5)

— the sea, pray for fa - ther, roam - ing free.
— pos - sessed, fall - en cit - y, liv - ing death..
i - ty, face the thing that should not be.

w/Rhy. Fig. 2 (1 time plus pickup)

(elec.) D5 D#5 E5 Bb5 B5 C5 D5

w/Rhy. Fig. 3 (2 times)

Am7 Fm7 F#m7 D#m7

Fear - less wretch, in - san - i - ty. He watch - es, lurk - ing be - neath the sea.

Am7 Fm7 F#m7 D#m7

{ 1.3. Great Old One, for - bid - den site. He search - es.
2. Time - less sleep has been up - set. He a - wak - ens. } Hunt - er of the shad - ows is

A5 Bb5 G5 Ab sus4 G5 Ab sus4 D5 G5 Ab sus4 G5

ris - ing, im -

P.M.

A5 Bb5 G5 Ab sus4 G5 Ab sus4 D5 G5 Ab sus4 G5

mor - tal. In

P.M.

2nd time to Coda I \oplus
3rd time to Coda II \oplus

A5 Bb5 Eb5 A5 w/Rhy. Fig. 2 (2 times plus pickup) 4 w/Rhy. Fig. 2A (2 times) 4 D.S. al Coda I $\%$

mad - ness you dwell.

Coda I Eb5 A5 G5 Ab sus4 G5 Absus4 D5 Guitar solo w/Rhy. Fig. 4 (4 times)

you dwell.

*Lead gtr. H P trem. bar Rhy. gtr. H P 7 10 7 (10)

Full G5 Ab sus4 G5 Absus4 D5 *w/Wah-wah

trem. bar Full

7 (10) 17 10 10 10 10 14 11 10 14 11 10 14 11 10 14 11 10 14 11 10 14 11 10 14 11

G5 Ab sus4 G5 w/Riff A Ab sus4 D5 H P G5 Ab sus4 G5

7 3 1 1/2 13 (13) 9 10 9 10 9 10 9 11 10 12 11 8 7 8 9 8 (0) (0)

Rhy. Fig. 4 Ab sus4 D5 G5 Ab sus4 G5

Riff A—Overdubbed gtr. H P

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features a guitar part (top staff) and a piano part (bottom staff). The guitar part is in G5 and A♭sus4 D5, with a tremolo bar and a 3 3/4 measure rest. The piano part is in G5 and A♭sus4 D5, with a tremolo bar and a 3 3/4 measure rest.

A5 N.C.

A5 N.C.

A5

Bb5

(12)

The image shows a musical score for the song "The Rose Tree". The top staff is a treble clef melody in G major (one sharp) and 3/4 time. The melody consists of eighth and quarter notes. Below the melody, there is a section labeled "P.M." (Percussion) with a dotted line. The bottom part of the image shows a guitar accompaniment with a capo on the 1st fret. The fretboard diagram shows fingerings for the first two measures of the guitar part, with strings numbered 1 to 6 from bottom to top.

A5 N.C. A5 Bb5 Eb5 A5 D5 w/Riff 2A (4 times) D.S. al Coda II
 & ad lib sl. gtr. effects 8 8

In mad - ness you dwell.

P.M.-----1

2 2 0 3 3 1 2 2 0 0 5 1 0 1 0 2 3 1 2 0 0

Coda II

you dwell.

P.M.

Repeat and fade

**Words and Music by
James Hetfield, Lars Ulrich,
and Kirk Hammett**

Moderately ♩ = 98

Intro Em Harm.- 1 H P P 3

Gtr. I

Let ring----- 4

mf Harm.- 1 H P P *mf* Harm.- 1 2 2 3 0 Harm.- 1 Harm.- 1

T 12 12 3 3 5 3 2 12 12 2 2 3 0 12 12 12

A

B

Play 4 times

Asus4
(end Rhy. Fig. 1)

Harm.-----
12

Em add2
Rhy. Fig. 1

Em+5

Em7add4

A add4

G

Let ring-----
12

sim.

sl.

sl.

[illegible]

8va- Asus4 Em add2 Full Em+5 Em7 add4 H P A add4 G Asus4

17 15 14 17 15 14 16 14 12 Full (12) 14 14 13 12 10 12 10 13 12 (12) 5 3 7 6 5 4 7 6

1st, 2nd Verses
w/Rhy. Fig. 1 (6 times)

Em add2 Em+5 Em7add4 A add4 G Asus4

1. Wel - come to where time stands still. No one leaves and no one will.
2. Build my fear of what's out there. Can - not breathe the o - pen air.

Em add2 Em+5 Em7add4 A add4 G Asus4

Moon is full, nev - er seems to change. Just la - beled men - tal - ly de - ranged. —
Whis - per things in - to my brain, as - sur - ing me that I'm in - sane. — They

*Sing vocal harmony 2nd time only.

Em add2 Em+5 Em7sus4 A add4 G Asus4

Dream the same thing ev - 'ry night. I see our free - dom in my sight. —
think our heads are in their hands, but vi - 'lent use brings vi - 'lent plans. —

*Sing vocal harmony 1st time only.

Em add2 Em+5 Em7add4 A add4 G Asus4

No locked doors, no win - dows barred. No things to make my brain seem scarred. —
Keep him tied, it makes him well. He's get - ting bet - ter; can't you tell? —

w/Riff A (2 times)

Em add2 Em+5 Em7add4 A add4 G Asus4

Sleep, my friend, and you will see that dream is my re - al i - ty. — They
No more can they keep us in. Lis - ten, damn it, we will win. — They

Em add2 Em+5 Em7add4 A add4 G Asus4

keep me locked up in this cage. Can't they see it's why my brain says rage? —
see it right, they see it well, but they think this saves us from our hell. —

Riff A (Gtr. II)

mf P.M. —

0 0 2 2 0 0 3 3 0 0 5 5 5 5 5 3 3 3 5 3

Chorus

N.C. (E5) G5 F#5 C5 B5 C5 B5 (E5) G5 F#5 C5 B5 C5 B5

San - i - tar - i - um, -

Gtrs. I & II

f sl. sl. sl. H P P.M.----- sl. sl. sl.

sl. sl. sl. H P 5 3 2 3 0 sl. sl. sl.

(E5) G5 F#5 C5 B5 C5 B5

leave me be. San - i -

P.M.----- sl. sl. sl. H P P.M.-----

(4) 2 2 2 2 2 2 3 2 3 1 0 sl. sl. sl. H P 5 3 2 3

(E5) G5 F#5 C5 B5 C5 B5

tar - i - um, - just leave me a - lone.

2nd time to Coda

sl. sl. sl. w/Rhy. Fig. 1 (4 times) Em add2 Em+5 Em7add4 A add4 G Asus4

Gtr. I

Gtr. II

Gtr. III

sl. sl. sl. H P H P P

10 17 19 15 17 22 19 22 19 17 17 19 17 15 17 19 17 19 20 19 19 20 19 17 15 16

7 5 5 7 9 7 7 9 10 17 19 15 17 19 17 15 17 19 17 19 20 19 19 20 19 17 15 16

sl. sl. sl. H P H P P

*Tab no. on left is for Gtr. III

Em add2 $\frac{1}{2}$ Full loco Em+5 Em7add4 H P A add4 G Asus4

$\frac{1}{2}$ Full

14 15 17 15 14 15 14 15 14 17 17 14 15 14 16 16 14 12 14 12 16 12 16 14 12 16

Em add2 Em+5 Em7add4 A add4 G Asus4

sl. sl. sl. sl. sl. sl. sl. sl. sl.

12 14 17 15 15 14 14 12 12 10 10 8 8 7 7 7 9 7 9 9 11 9

H

Em add2 Em+5 Em7add4 A add4 G Asus4

sl. sl. sl. sl.

9 9 9 9 9 7 5 7 6 5 4 3 7 6

sl. sl. sl. sl.

Coda

(E5) G5 F#5 C5 B5 C5 B5

San - i - tar - i - um,

(Gtrs. I & II)

H P P.M. sl. sl.

0 2 0 3 2 5 3 2 3 0 5 4 5 4 5 4 5 4 5 4 3 2 3 2

H P sl. sl.

Double time

E5

just leave me a - lone.

pick slide

H P P.M. sl. sl.

0 2 0 3 2 5 3 2 3 0 2 2 2 2 0 2 2 0

H P

N.C. (E5)

N.C. (E5)
 Rhy. Fig. 2

Tempo I
 (♩ ♩) D5 E5

D5 E5 C5 B5 D5 E5 D5 E5 D5

8va-----

Tempo I

D5 E5 Gtr. I loco

E5 D5

Full Full

sl.

15 15 17 15 15 19 17 (15) 21 19 22 22 10 22 22 22

17 18 19

0 2 2 2 2 0 2 7 7 7 0 2 7 7 7 0 2 5 5 5

Gtr. II E5 D5 E5 D5 E5 F5 D5 E5 C5 B5

sl.

P.M.---4 P.M.---4 H P P.M.---4

5 7 7 7 5 7 9 9 9 9 7 9 10 9 8 8 8 8 10 8 10 8 7 (7) 6 6 6 7 9

(Gtr. I) sl. Rhy. Fig. 3 (end Rhy. Fig. 3)

0 2 2 2 0 2 7 7 0 2 3 3 0 2 3 3 0 2 5 5 5 4 4 4 0 2 3 3 3 2 2 2

w/Rhy. Fig. 3 (5 times)

D5 E5 D5 E5 D5 E5 F5 D5 E5 C5 B5 Gtr. III

P.M.---4 P.M.---4 P.M.---4 H P

7 7 7 7 5 7 9 9 9 9 7 9 10 9 8 8 8 8 10 8 10 8 7 (7) 6 6 6 7 9 7

H P

D5 E5 Riff B (Both gtrs.) D5 E5 D5 E5 F5 H P D5 E5 C5 B5 (end Riff B)

P.M.---4 P.M.---4 P.M.---4 H P H P P.M.---4

(5) 5 5 5 4 5 2 2 2 2 2 4 5 5 5 7 6 7 5 5 (5) 4 4 4 5 4 5 (7) 7 7 7 5 7 9 9 9 9 7 9 10 9 8 8 8 8 10 8 10 8 7 (7) 6 6 6 7 9 7

H P

Guitar solo II w/Riff B (2 times) Gtr. IV D5 E5

sl. f

D5 E5 D5 E5 F5 Full Full Full D5 E5 C5 B5

sl.

Full Full Full

7 7 7 7 6 7 9 10 12 12 12 12 10 12 12 14 12 14 14 14 12 14 12 12 12 14 14 14 14 14 14 14

sl.

w/Fill 1

D5 E5 *sl.* D5 E5 D5

E5 F5 D5 E5 C5 B5

sl.

12 17 17 (17)

Gtr. I

0 2 2 2
0 2 2 2
0 0

(8)
(6)

sl.

0 2 5 5
0 2 5 5

(8)
(6)

sl.

0 2 3 3
0 2 3 3
1 1

(8)
(6)

sl.

5 5 5 5
0 2 5 5
0 2 3 3

5 4 4 4
3 2 2 2

[illegible]

The Rose Tree

Guitar

3 3 A5 G5 F#5 E5

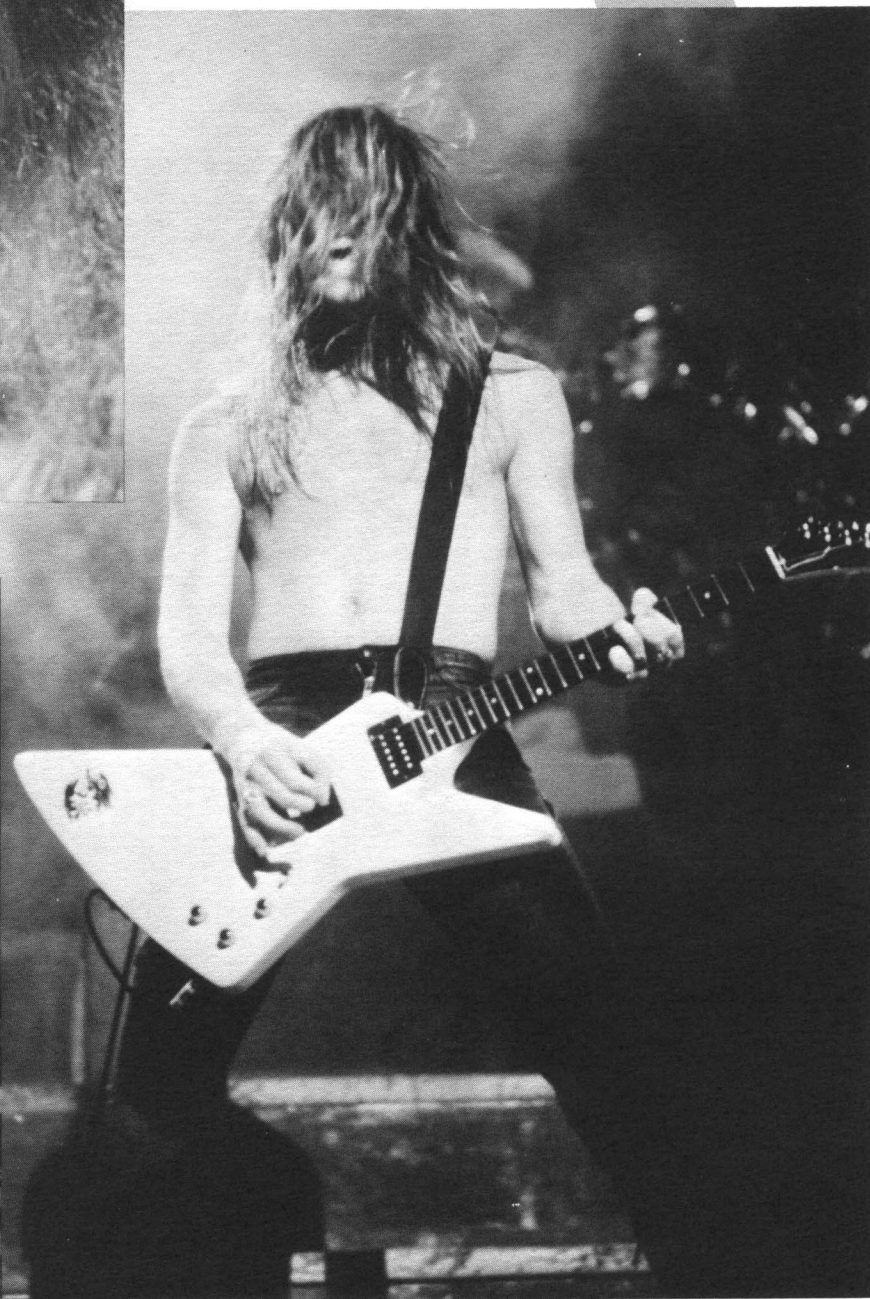
P.M. --- 1 P.M. --- 1

sl.

sl.

Fill 1 (Gtrs. II & III)

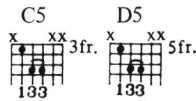






DISPOSABLE HEROES

Words and Music by
James Hetfield, Lars Ulrich,
and Kirk Hammett



Moderately fast Rock ♩ = 172

Intro N.C. (E5)
Rhy. gtr.—Rhy. Fig. 1 F#5 G5 F#5 N.C. (E5) G5 A5 F#5 N.C. (E5) F#5 G5 F#5

1st time w/Rhy. Fig. 1

(end Rhy. Fig. 1) 2nd time w/Rhy. Fig. 1 (1st 3 bars only)

N.C. (E5) E5 Lead E5 gtr. F#5 G5 F#5 E5 G5 A5 F#5

E5 F#5 G5 F#5 1. E5 G5 2. E5 (Lead gtr.) (Both gtrs.)

N.C. (E5)
Rhy. gtr.—Rhy. Fig. 2

w/Rhy. Fig. 2 (2 times)

Play 4 times
(end Rhy. Fig. 2)

G5 Lead gtr. (Wah off)

[illegible]

1st, 2nd, 3rd Verses
N.C. (E5)



Bod - ies fill the fields I see, hun - gry he - roes end.
Bark - ing of ma - chine gun fire does noth - ing to me now.
Life planned out be - fore my birth, noth - ing could I say.

Rhy. Fig. 3

P.M. *sim.*

(F#5) (E5)

No one to play sol-dier now, get
Sound-ing of the clock that ticks,
Had no chance to see my self,

[illegible]

(G5) (B5) w/Rhy. Fig. 3 (E5)

no one to pre - tend. Run - ning blind through kill -
 used to it some how. More a man, more stripes
 mould - ed day by day. Look - ing back, I re -

3 3 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 7 7 7

(G5) (F#5) w/Rhy. Fig. 2 (E5)

ing fields, bred to kill them all. Vic - tim of what said
 — you wear, glo - ry seek - er trends. Bod - ies fill the fields
 al - ize, noth - ing have I done. Left to die with on -

— should be, a ser - vant till I fall.
 — I see, the slaugh - ter nev - er ends.
 ly friend, a - lone I clench my gun.

C#5 B5

Sol - dier boy, made of clay, now an emp - ty shell.

Rhy. Fig. 4 (end Rhy. Fig. 4)

P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

6 6 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2

w/Rhy. Fig. 4 (3 times) C#5 B5

Twen - ty - one, on - ly son, but he served us well.

C#5 B5

Bred to kill, not to care, do just as we say.

C#5 B5

Fin - ished here, greet - ings death, he's yours to take a - way.

B5
Lead gtr.

A5
1/2 1

* trem. bar 1/2 1

*Depress and vib. trem. bar simultaneously.

Rhy. gtr.

A5
1/2 1

* trem. bar 1/2 1

*Depress and vib. trem. bar simultaneously.

The musical score for "The Wind" by John Williams is presented in two systems. The first system is for the B5 section, and the second is for the A5 section. Each system includes a guitar part (treble clef, 4/4 and 3/4 time signatures), a piano part (bass clef, 4/4 and 3/4 time signatures), and a fretboard diagram (bottom staff).

B5 Section:

- Guitar:** Features a melodic line with slurs, accents, and a tremolo bar. The notation includes "H P sl." and "sl. H".
- Piano:** Features a bass line with slurs and accents. The notation includes "H P sl." and "sl. H".
- Fretboard:** Shows fingerings for the guitar, including (4) 5 4 2 and (2) 4 5.

A5 Section:

- Guitar:** Features a melodic line with slurs, accents, and a tremolo bar. The notation includes "H P sl." and "sl. H".
- Piano:** Features a bass line with slurs and accents. The notation includes "H P sl." and "sl. H".
- Fretboard:** Shows fingerings for the guitar, including (4) 5 4 2 and (2) 4 5.

Annotations:

- *trem. bar:** Indicated in the guitar part of the A5 section.
- *Depress and vib. trem. bar simultaneously:** A note for the guitar player.

[illegible]

Rhy. Fig. 5

B \flat 5 F# 5 A 5 F 5 G 5

(5) 8 4 (4) 7 3 (3)
3 8 4 2 7 3 1 5 3

w/Rhy. Fig. 5 (2 times)

N.C. (E5) G5 Bb5 F#5 A5 F5 G5

Back to the front... You will_ do what I _ say, when I _ say.

(end Rhy. Fig. 5)

P.M.-----|

5 5 3

N.C. (E5) G5 Bb5 F#5 A5 F5 G5

Back to the front... You will_ die when I _ say you must_ die.

1st, 2nd times w/Rhy. Fig. 5 (1st 3 bars only)
3rd time w/Rhy. Fig. 5 (complete)

3rd time to Coda

N.C. (E5) G5 Bb5 F#5 A5 F5 G5

Back to the front... You cow - ard, you ser - vant, you blind_ man.

N.C. (E5)

P.M.-----|

P.M.-----|

E5
Rhy. Fig. 6

(end Rhy. Fig. 6)

H P.M.---| H P.M.---| H P.M.---| H P.M.---| H P.M.---| H P.M.---| H

H H H H

2 2 2 2 2 2 2

5 5 5 5 5 5 5

Bridge
w/Rhy. Fig. 6 (2 times)

E5

Why am I dy - ing? Kill, have no_ fear.

Lie, live off ly - ing. Hell, hell is_ here.

Guitar solo
w/Rhy. Fig. 6 (4 times)

[illegible]

[illegible]

The image displays a musical score for guitar, consisting of two systems of notation.

First System:

- Melody:** A single staff in G major (one sharp). It begins with a "loco" instruction and an "E5" marking above the first note. The melody consists of eighth and sixteenth notes, ending with a slur over the final two notes and a "sl." (slide) instruction.
- Fretboard Diagram:** A four-line representation of the guitar fretboard corresponding to the first system's melody. Fingering numbers (1-4) are placed below the lines to indicate fingerings for each note.

Second System:

- Melody:** Continues the melodic line from the first system. It features several slurs and accents, with "Full" markings indicating full bends or breath marks. The piece concludes with a final slur and "Full" marking.
- Fretboard Diagram:** A four-line representation of the guitar fretboard corresponding to the second system's melody. Fingering numbers (1-4) are placed below the lines to indicate fingerings for each note.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, starting with a 'sl.' (slur) marking. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The second system continues the melody on a single staff, with notes: C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system. The score is marked with 'P.M.' (Piano Moderato) and a tempo of 1/4.

E5
Sva-----

[illegible]

E5

Why am I dy - ing? Kill, have no — fear.

Lie, live off ly - ing. Hell, hell is — here. —

[illegible]

D.S. al Coda

C#5 *Play 3 times* N.C. G5 F#5 E5 D5 C#5 B5

P.M.----- P.M.----- P.M. P P P P.M.--- 3 3

P P P 10 9 0 9 7 10 9 3 2 0

Coda

⌘ (cont. Rhy. Fig. 5) G5 N.C. (E5) G5 Bb5 F#5 A5 F5

you blind_ man. Back to the front

Lead gtr. *sl. sl. sl. sl.*

sl. sl. sl. sl.

8 (8) (8) 11 7 (7) (7) 10 6

1. 2. 1st time w/Rhy. Fig. 5
2nd time w/Rhy. Fig. 5
(1st 3 bars only)

G5 N.C. (E5) G5 N.C. (E5) G5 Bb5 F#5

Back to the front_ Back to the front_

sl. sl. sl. sl.

(6) (6) 8 5 8 5 8 (8) (8) *sl. sl.* 9 5

1. 2.

A5 F5 G5 N.C. (E5) G5 N.C. (E5)

Back to the front_ Back to the front_

Rhy. gtr. *sl. sl. sl. sl.*

P.M.----- 4

(5) (7) (5) *sl. sl.* 8 4 (4) (6) *sl.* 6 8 3 5 6 8

C#5

1. N.C. 2. N.C. D5

N.C.

3. N.C. G5 F#5 E5 D5 C#5 B5 C#5

4. Overdubbed gtr. N.C. G5 F#5 E5 D5 C#5 B5 C#5

LEPER MESSIAH

Words and Music by
James Hetfield and Lars Ulrich

Medium Rock ♩ = 136

Intro E5 C5/G E5 C5/G A E5 C5/G E5 G E5

C5/G E5 G5 F E5 C5/G E5 A E5 N.C.

E5 F#5 G5 F#5 E5 F#5 G5 F#5

E5 F5 E5 C5/G A5 C5

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1st, 2nd Verses

Rhy. Fig. 1

w/Rhy. Fig. 1 (3 times)

E5

E5

E5

46

E5/B Eb5/Bb D5/A C#5/G# E5/B Eb5/Bb D5/A C#5/G#

Time for lust, time for lie, time to kiss your life good - bye.

P.M.--4 sl. P.M.--4 sl. P.M.--4 sl. P.M.--4 sl. P.M.--4 sl. P.M.--4 sl. P.M.--4 sl. P.M.--4 sl.

E5/B Eb5/Bb D5/A C#5/G#

Send me mon-ey, send me green. Heav-en you will meet.

P.M.--4 sl. P.M.--4 sl. P.M.--4 sl. P.M.--4 sl. P.M.--4 sl.

E5/B Eb5/Bb D5/A C#5/G# Ab5 G5 Ab5 G5

Make a con-tri-bu-tion and you'll get a bet-ter seat.

P.M.--4 sl. P.M.--4 sl. P.M.--4 sl. P.M.--4 sl. P.M.--4 sl. P.M.--4 sl. P.M.--4 sl.

Ab5 G5 Ab5 G5 E5 F#5 G5 F#5

Bow to Lep-er Mes-si-ah.

sl. P.M.--4 sl. P.M.--4 P.M.--4 P.M.--4 P.M.--4

E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5

P.M.---4 P.M.---4 P.M.---4 P.M.---4

C5/G E5 A E5 N.C. E5

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

Faster Interlude ♩ = 184

E5 F5 G5 A5 E5

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

D5 A5 B5 E5

P.M.---4 P.M.---4 P.M.---4 P.M.---4

F5 G5 A5 E5

P.M.---4 P.M.---4 P.M.---4 P.M.---4

D5 A5 B5 E5 Rhy. Fig. 2

P.M.---4 P.M.---4 P.M.---4 P.M.---4

Bridge
w/Rhy. Fig. 2

W/Rby: Fig. 2

The musical score is written on two staves in G major (one sharp). The first staff contains the melody for the first line of the song, with lyrics 'Witch - er - y, weak - en - ing, sees the sheep are gath - er - ing.' Chord symbols E5, F, G5, and A5 are placed above the staff. The second staff contains the melody for the second line, with lyrics 'Set the trap, hyp - no - tize. Now you fol - low.' Chord symbols E5, D, A5, and B5 are placed above the staff. The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics are written below the staves, aligned with the notes.

E5 F G5 A5

Witch - er - y, weak - en - ing, sees the sheep are gath - er - ing.

E5 D A5 B5

Set the trap, hyp - no - tize. Now you fol - low.

Guitar solo

[illegible]

⑥ open

⑤5fr.

(end Rhy. Fig. 3)

w/Rhy. Fig. 3

W/Key: F#m

(E5) *loco* Full Full P 3 Full Full P (F5) P P P P (G5) Full (A5) *sl.* *sl.*

15 15 15 12 12 15 12 15 15 15 12 12 15 12 12 14 12 14 (15) (14) (7) *sl.*

E5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

E \flat 5 D5 C \sharp 5 E5 E \flat 5

Send me mon - ey, send me green. Heav - en you will meet. Make a con - tri - bu - tion and you'll

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

D5 C \sharp 5 G

get a bet - ter seat.

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

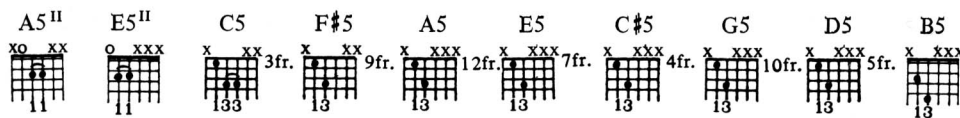
N.C. (2nd time)

Lie, lie, lie, lie.

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

ORION

Music by
James Hetfield, Lars Ulrich,
and Cliff Burton



Medium Rock ♩ = 128

Intro
N.C. (E5)
(Synth. arr. for gtr.)

4/4

(Fade in) grad. cresc.

Bm/D B/D#

Play 8 times Em

Gtr. II

mf P.M.---- P.M.---- P.M.

T A B

7 0 (7) 0 5 4 6 5 7 0 0 7 0 0 7 0

Bm B

Play 6 times

P.M.---- P.M.---- P.M. P.M.---- P.M.---- P.M.---- P.M.----

4 7 5 5 4 4 4 4 6 4 4 4 4 4 6 7 7 6 7 7 6 6

⑥ open

Gtr. II

f P.M.-----

E A5 II E5 II C5

Gtr. I

2 2 2 2 2 2 2 2 5 2 2 2 2 2 2 2 3 3 3 2 2 2 2 2 2 2 2 2

1.2.3. A5 II

4. A5 II N.C. N.C. A5 N.C. E5/B N.C.

sl. (Both gtrs.)

Gtr. II

P.M.----- P.M.-----

2 2 2 2 2 2 2 2 3 3 3 2 2 2 2 2 2 2 3 3 3 2 2 2 2 2 2 2 2 2

0 0 0 1 1 1 0

sl.

C5 N.C. C5 N.C. E5/B N.C. A5 N.C.

P.M.----- P.M.----- P.M.----- P.M.-----

5 5 5 5 5 5 5 5 4 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

N.C. Rhy. Fig. 1 A5 N.C. B5 N.C. C5 N.C. C5 N.C. E5/B N.C.

A5 N.C. (end Rhy. Fig. 1) Rhy. Fig. 2 (Gtr. II) Em

Bm B (end Rhy. Fig. 2) Gtr. I Em w/Rhy. Fig. 2 (4 times)

Bm B Em

Bm B Em Gtr. III sl. sl. sl. sl. Gtr. I P sl. sl. sl. sl.

Bm Full H B Full Full Full Full

Full Full Full Bm P P P P P B *8va* Full Full Full *loco* Full

Full Full Full P P P P P Full Full Full Full

15 15 15 15 15 15 15 12 15 14 12 15 14 12 15 14 12 15 14 12 15 17 17 17 17 17

3

B5 Full P E/B B5 Full P E/B B5/A

Full P Full P

(17) 17 17 15 14 15 17 (17) 17 17 15 16 15 16 16 15 19 16 15 19 16 15 19 16 15 19

Gtr. II

P.M.----- P.M.----- P.M.-----

4 4 4 1 4 4 4 1 4 4 4 0 4 4 4 0 4 4 4 0 4 4 4 0

2 2

F#5 *8va* Full Full *loco* A5 B5 E/B B5/A

Full Full Full H H H H H H H P P

17 17 17 14 15 17 15 14 15 14 15 14 12 14 10 12 8 10 7 8 5 7 3 5 2 3 2 3 2 5

P.M.----- P.M.----- P.M.-----

4 4 4 2 4 4 4 1 4 4 4 4 4 4 4 0 4 4 4 0 4 4 4 0

2 2

F#5 Full E5 P H H P H P H P H P B5

Full P H H P H P H P H P

3 4 3 5 5 5 3 3 5 3 2 3 4 6 4 6 4 6 4 6 4 6 4 (4)

P.M.----- P.M. P.M.-----

4 4 4 2 2 2 2 2 2 2 3 3 2 (2) 4 4 4 4 2

2 2 2 2 2 2 0 0 0 0 0 0 0 (2) 2 2 2 2 2

Slowly, in 2 ♩ = 54

Bass solo (w/Ad lib gtr. effects w/delay)

B5/A F#5 E5 8

P.M.----- P.M.-----

4 3 3 2 2 4 3 3 2 2 2 (2) 4 4 4 4 2

0 0 0 0 0 4 4 4 4 4 2 (2) 2 2 2 2 2

*F#m A Full Bm E Full H F#m A 2nd time: (E) Bm E

Gtr. I Gtr. II Gtr. III

f slow bend Full f slow bend 1/2 1/2

Full H Full H sl. sl. sl.

(9) (9) 9 6 9 6 7 9 6 7 9 6 7 9

H H H

11 (11) 11 9 11 9 (9) (9)

*Chords implied by bass.

F#m A Full Bm E Full H F#m A Bm E *sl.*
slow bend Full H H *sl.*
 9 (9) 9 6 9 6 7 7 7 7 (7) (9) *sl.*
 H

1/2 1/2
slow bend 1/2 1/2
 H 9 9 9 9 (9) (9) *sl.*
 F#m A Full Bm E Full H F#m A Bm E *sl.*
slow bend Full H H *sl.*
 9 (9) 9 6 9 6 7 7 7 7 6 6 7 6 6 7 7 9 7 7 9 12 H *sl.*
 H

1/2 1/2
slow bend 1/2 1/2
 H (11) H 9 9 9 7 7 9 7 7 9 12 H *sl.*
 H

F#m A Bm E *sl.* F#m A Bm E Full
 P.M.-----
 9 (9) 7 9 7 9 11 9 7 9 6 4 7 7 (7) (9) Full
sl.

1/2
 f 1/2
 H

F#m Full A Bm E Full Full H F#m A Bm E sl. sl.
 Full (9) (9) 9/9 6/9 7/9 6 7 7 7 6 6 7 6 6 7 9 9 9
 H sl.
 1/2 1/2 1/2 1/2
 1/2 (11) (11) 11 9 11 4 4 4 4 5 5 5 4 4 5 4
 H
 F#m A Bm E F#m A Bm E sl. sl. sl.
 sl. 9 9 9 9 9 6 6 7 7 7 9 7 6 7 6 6 7 (6/7) 9 9 9 9 11 11 11 11 11
 sl.
 sl. 4 (4) 4 4 4 4 4
 sl.
 F#m A Bm E F#m A E Full P P P
 sl. sl. sl. Full Full P P P
 sl. 9 9 9 9 9 6 6 7 7 7 9 7 6 7 6 6 (6) 4 (4) 2
 11 11 11 11 11 12 12 9 9 9 11 9 12 9 12 12 (12) P
 sl. P
 sl. 4 4 4 4 4 4 5 5 5 2 5 4 5 4 (4)
 sl.

The musical score for 'The Wind' by The Beatles is presented in two systems. The first system is for the guitar, and the second is for the piano.

Guitar Part:

- Tempo I** (4/4 time)
- Chords:** E5, A, Gtrs. I & II, E5, C5, N.C. (No Chords), C5, E5, A.
- Dynamic:** *f* (forte).
- Staff:** Treble clef, key of D major (two sharps).

Piano Part:

- Tempo I** (4/4 time)
- Chords:** E5, A, Gtrs. I & II, E5, C5, N.C. (No Chords), C5, E5, A.
- Dynamic:** *f* (forte).
- Staff:** Treble clef, key of D major (two sharps).

[illegible]

Gtr. II
Rhy. Fig. 3

P.M.---| P.M.-----| P.M.-----| P.M.-----|

4 4 4	4 4 4	4 4 4	4 4 4
4 4 4	4 4 4	4 4 4	4 4 4
2 2 2 2 2 2 0	2 2 2 2 2 2 2	0 0 0 0 0 0 0	4 4 4 4 2 0

DAMAGE, INC.

Words and Music by
James Hetfield, Lars Ulrich,
Kirk Hammett and Cliff Burton

B5 G5 A5 F#5 E5 F5 Bb5

Freely, slowly

Intro (A5) G Bm A D B5 C5 G5 (A5) G

*Gtr. I

*Gtr. II

p grad. cresc. *sim.*

*Gtrs. I and II are processed with heavy slap echo.
Swell into each note with volume control.

Bm A D B5 C5 G5 (A5) G Bm A

D B5 C5 G5 (A5) G Bm A

N.C. (E5)
(Synth.)

Fast ♩ = 190

(Gtr.) E5 F5 E5 F5 E5

(E5)
Rhy. Fig. 1

P.M.

1st, 2nd, 3rd Verses
w/Rhy. Fig. 2

B \flat 5 G5 (E5) B \flat 5 G5 (E5) B \flat 5 G5 (E5) B \flat 5 G5 (F5)(E5)

1. Deal-ing out the ag-o-ny with-in, charg-ing hard and no one's gon-na give in.
2. Slam-ming through, don't fuck with ra-zor-back. Step-ping out, you'll feel our hell on your back.
3. Dam-age jack-als rip-ping right through you. Sight and smell of this, it gets me go-ing.

⑩ 10fr. ⑥ 6fr.
D B \flat
P.M.-----

w/Rhy. Fig. 2 (1st 3 bars only)

B \flat 5 G5 (E5) B \flat 5 G5 (E5) B \flat 5 G5 (E5)

Liv-ing on your knees, con-form-i-ty, or dy-ing on your feet for hon-es-ty.
Blood fol-lows blood and we make sure. Life ain't for you, and we're the cure.
Know just how to get just what we want. Tear it from your soul in night-ly hunt.

w/Rhy. Fig. 2

B \flat 5 G5 (E5) B \flat 5 G5 (E5) B \flat 5 G5 (E5) B \flat 5 G5 (F5)(E5)

In-bred, our bod-ies work as one, blood-y but nev-er cry sub-mis-sion.
Hon-es-ty is my on-ly ex-cuse. Try to rob us of it, but it's no use.
Fuck it all and fuck-ing no re-grets. Nev-er hap-py end-ings on these dark sets.

w/Rhy. Fig. 2 (1st 3 bars only)

B \flat 5 G5 (E5) B \flat 5 G5 (E5) B \flat 5 G5 (E5)

Fol-low-ing our in-stant, not a trend. Go a-against the grain un-til the end.
Steam-roll-er ac-tion crush-ing all. Vic-tim is your name and you shall fall.
All's fair for Dam-age, Inc., you see. Step a lit-tle clos-er if you please.

⑩ 10fr. ⑥ 6fr.
D B \flat
P.M.-----

B5 G5 A5 G5 F#5

Blood will fol-low blood.

B5 G5 A5 G5 F#5

Dy-ing time is here. Dam-age, In-corporat-ed!

1. E5 F5 3 E5 2. F#5

P.M.-----

1.2.3. 4.

(E5) Gtr. II F5 B \flat 5 F5 B \flat 5

Gtr. I P.M.----- P.M. P.M. P.M. sim.

7 7 0 8 0 5 7 7 0 8 0 7 7 0 8 7 7 0 3 0 5 0 2

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef. The guitar staff contains a melodic line with various ornaments like grace notes, slurs, and accents, and is annotated with chord symbols (F#5, G5, B5) and fret numbers (5, 6, 3). The bass staff provides a rhythmic accompaniment using a double bass clef and includes a detailed fretboard diagram with numbers 1 through 22 indicating finger positions. The score is divided into measures by vertical bar lines, and the overall structure is organized into systems.

[illegible][illegible]

(E5) B \flat 5 (E5) 1. D5

P.M. - - 4 P.M. P.M. P.M. *sim.*

7 7 8 5 7 7 8 7 7 8 5 7 7 8 7 7 5

[illegible]

Coda B5 G5 A5 G5 F#5
Dy - ing time is here.

Musical score for the phrase "Dam-age, In-cor-po-rat-ed!". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A triplet of eighth notes (G4, A4, B4) is marked with a "3" above it. This is followed by a quarter rest, then a quarter note C5, and another quarter rest. The melody then moves to a half note E5, followed by a quarter rest, a quarter note D5, a quarter rest, a quarter note C5, a quarter rest, a quarter note B4, a quarter rest, a quarter note A4, and a quarter rest. The phrase concludes with a triplet of eighth notes (G4, A4, B4) marked with a "3" above it, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The lyrics "Dam - age, In - cor - po - rat - ed!" are written below the staff, with hyphens indicating syllable placement.

TABLATURE EXPLANATION

111-1

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

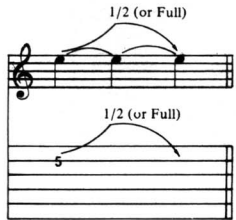
BEND: Strike the note and bend up 1/2 step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



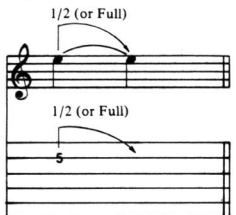
BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



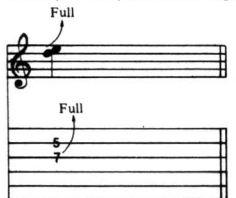
PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



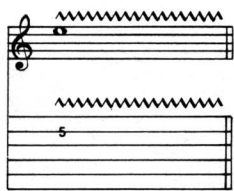
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



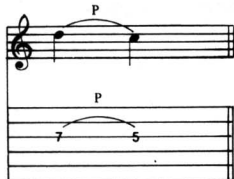
SLIDE: Same as above, except the second note is struck.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



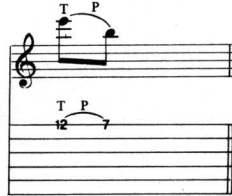
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



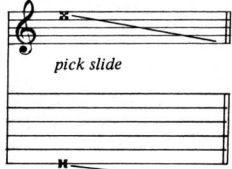
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



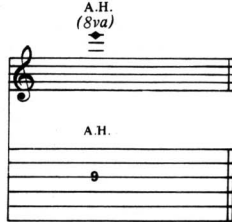
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

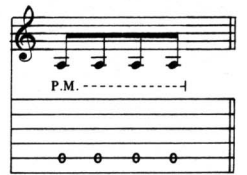


A.H. pitch: E

TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.





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